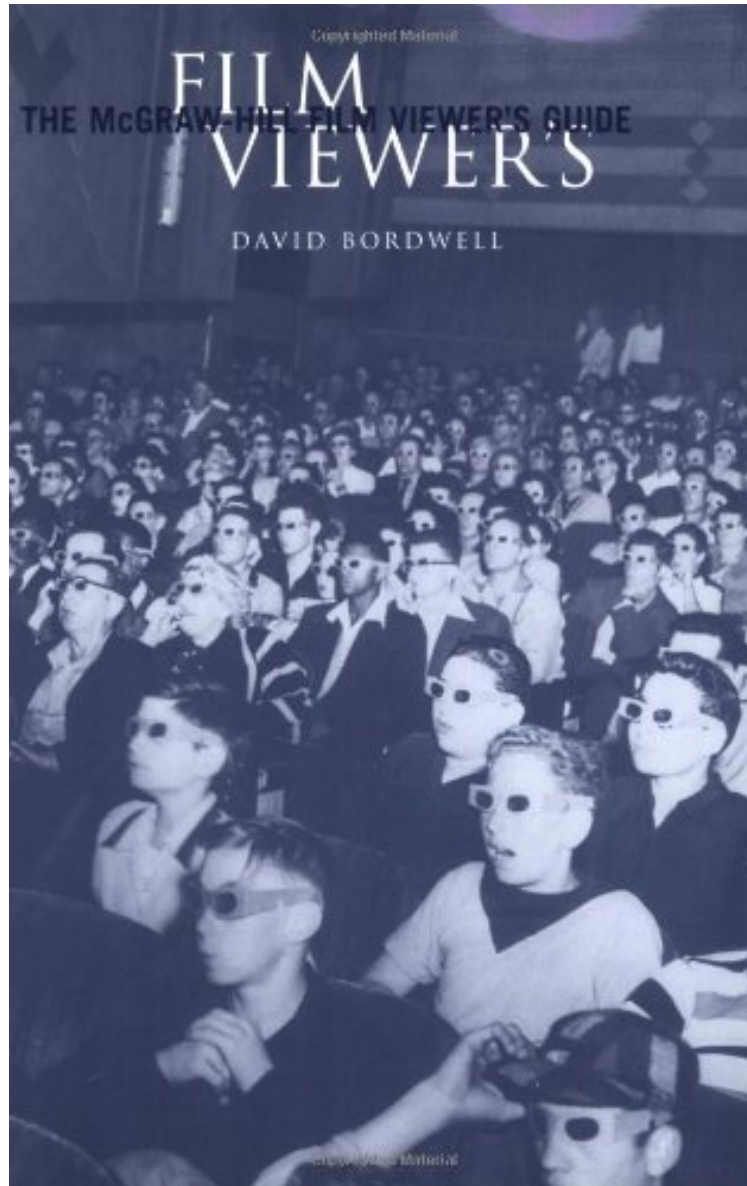


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Film Viewers Guide

David Bordwell, Kristin Thompson
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David Bordwell, Kristin Thompson : Film Viewers Guide before purchasing it in order to gage whether or not it would be worth my time, and all praised Film Viewers Guide:

7 of 8 people found the following review helpful. Good background info ... could use some improvements ...By L. MountfordWe used this as our textbook for a course on "The Art of Film" at my university. It's packed with a lot of great detail, obviously written by someone who knows and loves the subject. The problem is that it's not as well

organized as it could be. For example, the authors will make a comment along the lines of "there are three important reasons why X works the way it does." Then you spend the next 28 pages trying to find the three reasons (since you KNOW you're going to be tested on this), which are usually buried among a lot of very interesting details. A few well-placed paragraph and sub-paragraph headings would help alleviate the need to play "where's Waldo" with important concepts. My other beef isn't so much with the content of the book but with McGraw-Hill's penchant for printing paperback textbooks like this one on the ****heaviest**** paper they can find. Not that the paper is thicker or more durable or anything, it just weighs a TON. Add a couple of these tomes to your backpack, and it's off to the chiropractor. The paper also has a kind of "sheen" to it that makes it very difficult to read under library lights (most lights, for that matter) due to the glare that appears on the pages. I usually end up holding the book at some odd angle just to be able to see through the bright spots. Obviously, this is not something the authors necessarily have any control over, but I believe it deserves mention. I would have given this book a rating of 4.5 had that been an option, as the content IS quite good. Over the course of my class, I've been making a list of "movies I must see before I die" based on some of the comments and examples used in this book. As I mentioned above, the biggest problem is organization, and unless you're a student with limited time, this probably wouldn't be an issue. 0 of 0 people found the following review helpful. Five Stars By Customer Good 0 of 0 people found the following review helpful. Nothing to write home about but good for students. By Geographer Very short and concise. It would be better if it didn't refer to the expensive textbook, which I don't have my students buy. However, it is full of some nuggets about writing about film.

Film is an art form with a language and an aesthetic all of its own, and since 1979 David Bordwell and Kristin Thompson's "Film Art" has been the most repeated introduction to the art and analysis of cinema. In the new seventh edition, "Film Art" continues its commitment to providing the best introduction to the fundamentals of serious film study. Images throughout the book are collected from actual film frames, not from production stills or advertising photos. This book has been extensively re-designed to improve readability and teachability. Additionally, the text can be packaged with the award-winning "Film, Form, and Culture CD-ROM", and is supported by an extensive instructor's manual and text-specific website.

About the Author David Bordwell is Jacques Ledoux Professor of Film Studies at the University of Wisconsin-Madison. He holds a master's degree and a doctorate from the University of Iowa. He is the author of *The Films of Carl Theodor Dreyer* (University California Press, 1981), *Narration in the Fiction Film* (University Wisconsin Press, 1985), *Ozu and the Poetics of Cinema* (British Film Institute/Princeton University Press, 1988), *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema* (Harvard University Press, 1989), *The Cinema of Eisenstein* (Harvard University Press, 1993), *On the History of Film Style* (Harvard University Press, 1997) and *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Harvard University Press, 2000). He has won a University Distinguished Teaching Award. Kristin Thompson is an Honorary Fellow at the University of Wisconsin - Madison. She holds a master's degree in film from the University of Iowa and a doctorate in film from the University of Wisconsin - Madison. She has published *Eisenstein's Ivan the Terrible* (Princeton University Press, 1981), *Exporting Entertainment: America's Place in World Film Markets, 1907-1934* (British Film Institute, 1985), *Breaking the Glass Armor: Neoformalist Film Analysis* (Princeton University Press, 1988), *Wooster Proposes, Jeeves Disposes; or Le Mot Juste* (James H. Heinman, 1992), *Storytelling in the New Hollywood* (Harvard University Press, 1999), *Storytelling in Film and Television* (Harvard University Press, 2003), and *Herr Lubitsch Goes to Hollywood: German and American Film after World War I* (University of Amsterdam, 2005). In her spare time she studies Egyptology. The authors have collaborated on *Film History* (McGraw-Hill, 1994) with Janet Staiger, on *The Classical Hollywood Cinema* (Columbia University Press, 1985) and *Storytelling in the New Hollywood* (Harvard University Press, 1999).